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Wind Symphony

Stephen K. Steele Conductor
Illinois State University

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Illinois State University
College of Fine Arts
School of Music

WIND SYMPHONY

Stephen K. Steele, *Conductor*

Guest Artists

Faculty Jazz Quartet

James Boitos, *Saxophone*; Charles Stokes, *Piano*;
William Koehler, *Bass*; Thomas Marko, *Drums*

Center for the Performing Arts
Sunday Evening
September 24, 2006
7:00pm

This is the ninth program of the 2006-2007 Season

Program

GUSTAV HOLST *First Suite in E-flat, Opus 28a*
(1874 – 1934) for Military Band

1. Chaconne
2. Intermezzo
3. March

ERIC WHITACRE *October* (2000)
(born 1970)

PAUL HINDEMITH *Symphony in B flat* (1951)
(1895 – 1963)

1. Moderately fast, with vigor
2. Andantino grazioso
3. Fugue

Intermission

TRENT KYNASTON *Tango Sweet* (2003)
(born 1946) for Jazz Quartet and Wind Ensemble

1. The More I Seek My Solitude,
The Less Of It I Find
Wherever I Search,
My Shadow Follows
2. Sabine's Dance

Faculty Jazz Quartet

James Boitos, *Saxophone*; Charles Stokes, *Piano*;
William Koehler, *Bass*; Thomas Marko, *Drums*

Program Notes

Gustav Holst, of Scandinavian ancestry on his father's side, was born in the English spa town of Cheltenham in 1874 and studied music at the Royal College in London, using his second study, the trombone, to provide an income. He later became director of music at St. Paul's Girls' School, retaining this connection until the end of his life. His music had a variable reception in his life-time, but he exercised a strong influence on later English composers. Holst was thoroughly at home in the world of military and brass bands. As a composition student at the Royal College of Music, he supplemented his scholarship by playing on the pier at Blackpool and Brighton during the summer holidays and in pantomimes during the Christmas season. Later, after he had left college, he toured with the Carl Rosa Opera Company and the Scottish Orchestra.

Holst's passionate interest in folk music had begun as early as 1905 when his friend Ralph Vaughan Williams was busy collecting traditional tunes from singers in small country villages. Holst wrote the *First Suite in E-flat, Opus 28a for Military Band* as early as 1909. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the Suite on the page for 1909. This is the only extant evidence of the work's origins, for there is no certain record of any performance before 1920 (although parts seem to have been copied before 1918), nor is there any evidence of for whom the work was written. It was thought to have been premiered by the Royal Marine Band at Kneller Hall in 1922. The same anomaly appears with the *Second Suite in F*, composed in 1911 but not performed until 1922. *First Suite* was published in 1921 by Boosey & Co. in the form of a set of parts with a reduction for piano-conductor. A full score was not published until 1948, and this incorporated additional parts which had been added to make the work more suitable for American bands. It also included numerous misprints, since the score was compiled from the parts without reference to the original manuscript. The holograph scores surfaced for the first time in 1977. In 1984, a set of parts and a score were issued by Boosey & Co., Ltd. revised and edited by Colin Matthews.

The piece is today considered one of the cornerstones of twentieth-century band literature and certainly of the English Wind-band repertoire consisting of several exceptionally fine works for the concert band produced by British composers. Recent analysis of Holst's manuscript has provided evidence that the *Suite* originally was composed with the instrumentation of the "Engagement 25" regimental band in mind as opposed to the heavily-doubled versions frequently performed by today's symphonic concert bands. It is one of the few band originals that has been transcribed for symphony orchestra.

The music of the three movements is founded on the same short motive, the first three notes of the piece. The opening "Chaconne" draws a wealth of variety from each repetition of the theme; it is obviously influenced by Purcell, whose music had brought a "great awakening" to Holst when he first heard it. The opening theme is repeated sixteen times by various instruments as others weave patterns around the ground theme; the theme is at one point inverted for two statements. Other instruments weave varied styles and textures around the ground theme which rolls as continuously as the Thames River, which Holst lived near his whole life. The second movement, "Intermezzo", is a sparkling scherzo and is based on a variation of the rising three-note motive that began the "Chaconne". This movement begins in a lively style with an accompaniment of constant staccato eighth notes, has a contrasting section in a lyrical mood, and ends with a combination of both themes. The only tempo indication is "Vivace" which tells more about the style than the tempo; the title of the movement gives more tempo information.

The nature of the intermezzo throughout history has been one of contrast, as when it referred to acts of comic opera between the acts of an opera seria. The final "March" follows the traditional pattern of military band marches but is entirely characteristic of Holst. The principle theme is also based on the opening intervals of the first movement. The suite ends with a return of the opening theme with fragments from the second movement in a majestic coda.

An accomplished composer, conductor and clinician, **Eric Whitacre** is one of the bright stars in contemporary concert music. Regularly commissioned and published, Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum and has been nominated for the Grammy.

Whitacre wrote the following program notes:

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

Paul Hindemith, a German-born composer, is considered one of the leading masters of twentieth-century music. He began his career at age nine studying the violin, and at age fourteen, he began studying with Adolf Rebner, and composition with Arnold Mendelssohn at the Hochs Conservatory in Frankfurt. He served as professor of composition at the Academy of Music in Berlin (1927-1940). In 1933, Hindemith began to experience some difficulties both artistically and politically with the rise of Hitler's regime. He began to accept engagements abroad and eventually immigrated to America. He was appointed to the faculty of the Yale University School of Music in 1940 where he taught for the remainder of his life. Hindemith is known for his works for band and orchestra, having written at least one sonata for each orchestral instrument (string, brass, and woodwind), and his system of music composition described in his volumes titled *The Craft of Musical Composition*.

Symphony in B-flat was commissioned by Lt. Col. Hugh Curry, conductor of the United States Army Band, and premiered in Washington D.C. on April 5, 1951, with the composer conducting. The symphony is an excellent example of the application of Hindemith's systems of composition. It is conceived in the composer's mature style and written for a professional ensemble.

Symphony in B-flat demands a wide range of styles, from intensely lyrical to heavy and martial, exploring both the soloistic and ensemble potential of the wind band. The piece is also an example of Hindemith's interest in cyclic forms. All three movements employ a simultaneous recapitulation of the previously presented material or themes. The first movement is in sonata allegro form, a form which is commonly used in the first movement of a classical symphony. The second movement is typically a slow one, and the third a quick minuet or scherzo. Hindemith condenses these two ideas into one middle movement. The second movement, "Andantino grazioso", begins with a slow theme, presents a lively scherzo section later on ("Fast and gay"), then ends by presenting both themes simultaneously. The third movement superimposes the expositions of a

double fugue and brings back the opening theme of the first movement at the end, illustrating Hindemith's use of cyclic form.

Trent Kynaston is a professor of music at Western Michigan University where he teaches saxophone, Jazz Studies, and performs as a member of the Western Jazz Quartet, a resident faculty ensemble in the School of Music. He is a recognized artist in both classical and jazz music and has performed throughout the United States, Canada, Europe, Central America, South America, and Asia. He holds degrees from the University of Arizona in Tucson and the coveted gold Medaille d'Honneur in saxophone and chamber music from the Conservatoire National de Musique de Bordeaux, France.

Mr. Kynaston directs the WMU Jazz Orchestra, an award-winning ensemble that has received national acclaim for its high performance standards and creative approach to big band jazz. Recognitions include two time winner of the college big band category of *Down Beat Magazine's* annual DB student music awards, a heralded performance in New York City's Carnegie Hall, thirteen consecutive performances at the Montreux-Detroit International Jazz Festival, 25 consecutive *Outstanding Band* recognitions at the Notre Dame Collegiate Jazz Festival, and performances at several IAJE International Conferences. The ensemble's CD's, *Spritely Overdue* (1996), *Disposable Income* (1997), *Blue Miles* (1998), *Sweet Tango* (1999), *Cosmosis* (2002), and *Boogaloo Land* (2005), have received rave reviews from the United States to London, and are all available on Sea Breeze Jazz Vista Recordings.

Professor Kynaston has published numerous compositions, books, and articles on various aspects of music, and is recognized world-wide for his jazz solo transcription books. In 1990, he arranged and orchestrated the score to *Brel, l'escapade de musique*, a very successful review of the music of French singer/songwriter Jacques Brel, which ran in an Off-Broadway production in New York City in 1995. He has performed with such notable jazz artists as Art Farmer, Red Rodney, Billy Hart, Bobby Shew, Mark Murphy, Marvin Stamm, Andy LaVerne, Kenny Werner and Randy Brecker. His recordings with the Western Jazz Quartet include *Live at the Akwarium Jazz Club* (Warsaw, Poland) on Koch Jazz International #3-3811-1, *Firebird* (1993) on SMR-9301 (listed in the January 2000 issue of *Down Beat Magazine* as one of the best CD's of the 90's), *Blue Harts* (1995) on SMR-9501, and *Sabine's Dance* (2000) on Sea Breeze Jazz -SBJ 3040 (all featuring Billy Hart), *Turtles* (1997), on Polonia CD 068, with Randy Brecker, *The Waning Moon* (1999) on Mercury #546739-2, and *Mayan Myths* (2006) on Sea Breeze Jazz SBJ 3079. In addition, Kynaston recently received the College of Fine Arts Outstanding Service Award from WMU and was named a recipient of *Down Beat* magazine's annual Achievement Award for Jazz Education.

Tango Sweet is in two movements, played without pause. While the title of the first movement is a bit lengthy (it comes from the pen of the Spanish writer Ferran), it perfectly fits the melancholy, haunting melody as it flows over a very common tango ostinato. The drum part was created from several different inspirations to give not only motion, but texture and atmosphere. Here the subtle blending of the wind instruments and the power of the brass add to the intrigue as it showcases the tenor saxophone soloist.

The second movement is a very playful tune dancing over a rather simple chord progression. The interest comes from the drum part, which imitates a particular hard leather soled shoe pattern of the tango dancer, intertwined with a very intricate bass line. Solos by piano, soprano saxophone and bass follow the melody, leading into a tour

d'force unison line for the entire ensemble. A drum solo follows, setting up a return to the melody and whirlwind finish.

James Boitos holds the Bachelor of Music Degree from Colorado State University, and a Master's from Northwestern University, where he studied with the legendary Dr. Frederick Hemke. Mr. Boitos is Professor of Music at Illinois State University, where he teaches Saxophone. While Director of Jazz Ensembles from 1971-2001, his jazz groups won individual and group performance awards at college jazz festivals throughout the country. Boitos' performance credits are many; he has soloed with the Kurpfalzisches Chamber Orchestra of Mannheim, and recorded Alexandre Glazounov's Concerto and Wolfgang Hofmann's Concertino for South German Federal Radio. He was a featured soloist at the 5th World Saxophone Congress, London, the 6th Sax Congress in Evanston, and then the 7th Sax Congress in Nuremburg, as well as the 1st and 2nd International Saxophone Symposiums, hosted by the United States Navy Bands, Washington, D.C., and has been a guest soloist with the Colorado Springs Symphony, the Springs Chamber Orchestra, and college and university ensembles throughout the United States, Europe, and Japan. Mr. Boitos has also free-lanced with Pearl Bailey, Billy Eckstine, Joe Williams, Cab Calloway, Nancy Wilson, and many others.

Charles Stokes is Coordinator of the Music Theory/History/Theory area of the School of Music, and director of the ISU Electronic Music Studio. He holds degrees from the Oberlin Conservatory of Music and from Indiana University, where he studied trombone with Louis Van Haney and Keith Brown. Prior to his appointment to the ISU faculty, he taught low brass and music theory at Pikeville College in Kentucky. For many years, he has been active as a jazz pianist, trombonist, clinician and adjudicator throughout Illinois. He performed with the ISU Faculty Brass Quintet for twenty years, served five years at Principal Trombone with the Springfield Symphony Orchestra, and performed with several other orchestras in Illinois and Indiana. As a free lance trombonist, he has performed with Jack Benny, George Burns, Mitzi Gaynor, Glenn Campbell, Steve Allen, and many others. He has served as sound designer for the Illinois Shakespeare Festival, and composed incidental electronic music for ISU faculty theatrical productions in New York and Chicago. More recently, he has led various faculty and student ensembles that perform and compose using digital musical instruments.

William Koehler is Professor of Music at Illinois State University where he teaches applied double bass, string techniques, string pedagogy, graduate courses in music education including psychology of music, and improvisation. Bill has just released his second CD entitled *Vandana Journey2gether* with tabla virtuoso Manpreet Bedi, featuring a number of original compositions in Indian and World music styles, and extended improvisations. In addition, Bill has completed a new book entitled *A Guide to the Developmental Process of Improvisation and Composition*, which is available through Schorer Publications, in Graebenzell, Germany. Bill's first CD entitled *Glimpse* features original compositions in jazz, and world fusion idioms, as well as Romantic and Contemporary classical pieces for unaccompanied solo bass. A native of New York City, Dr. Koehler has performed in England, Belgium, Germany, Austria, Russia and Belo-Russia, Puerto Rico, and throughout the U.S. He has performed in numerous orchestras in New York City, the southeast, the mid-west and has performed with notable jazz and improvising musicians such as Sam Brown, Joe Tekula, Harold Seletsky, Umalpurim Siveraman, Patrick Marks, John Clark, Joe Morello, John Campbell, Carl Fontana, Dave Burrell, Jimmy Guiffre, Richard Davis, David Baker, Harvey Phillips, Turk Van Lake, and Nashville country music producer Byron Gallimore. Koehler is also an active performer in the electronic music medium on MIDI Electric Double Bass, having

performed annually at the College Music Society - Technology Symposiums. Dr. Koehler is a frequent clinician; and, is a writer on bass pedagogy, and a reviewer of new music for string bass and string orchestra for the American String Teacher. Dr. Koehler has a number of transcriptions and original compositions for solo double bass which are available through Schorer Publications. Koehler earned his doctorate at Indiana University. His double bass teachers include: Murray Grodner, David Izenson, Philip Albright, Ernest Szugyi, and Neal Mason.

Tom Marko is director of Instrumental Jazz Studies at Illinois State University in Normal, IL where he directs the two Jazz Ensembles I and II, oversees jazz combos, teaches jazz pedagogy, improvisation and jazz drum set. Dr. Marko holds the bachelor degree in percussion performance from Washington State University, the Master of Music degree in jazz performance from the University of South Florida, and the Doctor of Arts degree in theory and composition from the University of Northern Colorado. As a professional performer, Dr. Marko has been an active freelance musician in the Tampa Bay area, Myrtle Beach, South Carolina and Fort Collins/Denver, Colorado. He has had opportunities to work with Manfredo Fest, Buster Cooper, Larry Camp, Richard Drexler, Jack Petersen, Kenny Soderblom, The Dan McMillion Groovin' High Big Band and Chuck Owen and the Jazz Surge. During his two years at the University of Northern Colorado, Tom held the drum set chair in UNC Jazz Lab Band I and Combo I. His Big Band playing is featured on "Alive XVII- For the Last Time!" (United Jazz Artists) and his combo playing helped earn UNC's Combo I a Downbeat award for outstanding collegiate jazz combo recording in 1999. His playing was recently featured on long-time Ray Charles trumpet soloist David Hoffman's live album "The David Hoffman Sextet Live" recorded in March, 2004. Tom maintains a busy schedule in central Illinois as a freelance jazz drummer, adjudicator and clinician.

Fall Illinois State University Band Events

<i>Symphonic Band and Symphonic Winds Concert</i>	Sunday, October 1	3:00 p.m.	CPA
<i>Chamber Winds</i>	Sunday, October 1	7:00 p.m.	Kemp Recital Hall
<i>Prism Concert</i>	Friday, October 13	8:00 p.m.	CPA
<i>Band Day</i>	Saturday, October 21	all day	Hancock Field
<i>Bandarama</i>	Saturday, October 28	7:30 p.m.	Braden Auditorium
<i>University Band, Symphonic Band and Symphonic Winds concert</i>	Sunday, November 12	2:00 p.m.	CPA
<i>Wind Symphony Concert</i>	Thursday, November 16	8:00 p.m.	CPA
Premiere of works by Jack Stamp (<i>Symphony No. 1</i>) and David Maslanka (<i>David's Book for Solo Percussionist and Wind Ensemble</i>)			
David Collier, Professor of Percussion special guest soloist			

Personnel

Flute and Piccolo

*Emily Brooks, *Galesburg*
Carmen Hawkins, *Collinsville*
Christa Krause, *Palos Heights*
Stefanie Lindsay, *Naperville*

Oboe

*Megan French, *Normal*
Sara Rogis, *DeWitt, IA*

E flat Clarinet

Brittany DelSignore, *Naperville*

Clarinet

*Jessica Boese, *Minooka*
Brittany DelSignore, *Naperville*
Hannah Edlen, *Rockford*
Christina Quatrini, *Chicago Heights*
Pat Steadman, *Normal*

Bass Clarinet

CJ Daniel, *Romeoville*
*Andrea Lawhun, *Roselle*

Bassoon

Jessica Runch, *New Ulm, MN*
*Michelle Sawyer, *Sharpsburg, GA*

Alto Saxophone

Heather Hojnacki, *Tinley Park*
*Kevin Lomonof, *Oaklawn*

Tenor Saxophone

Allan Rendak, *Burbank*

Baritone Saxophone

Chris Woolcott, *Champaign*

Horn

Janie Berg, *Champaign*
Danielle Fisher, *Normal*
*Anna Henry, *DuBois, PA*
Kayla Jahnke, *Normal*
Krista Reese, *Normal*

Cornet and Trumpet

Joel Adair, *Palestine, TX*
Kyle Berens, *Crystal Lake*
Laura Hall, *Ottawa*
Kevin Price, *Jackson, TN*
Joe Van Riper, *Manassas, VA*
*Ken Wendt, *Medina, OH*

Trombone

Julie Gray, *Aurora*
*Bradley Harris, *Forest City, IA*

Bass Trombone

John Garvens, *Freeport*

Euphonium

Kent Krause, *Minooka*

Tuba

Joseph Cassata, *Hoffman Estates*
*Dakota Pawlicki, *McHenry*

String Bass

Michael White, *Flossmoor*

Percussion

Ryan Borden, *Vernon Hills*
Douglas S. Ford, *Morton*
Aaron Kavelman, *Metamora*
*Michael Malgoza, *Orlando, FL*
Rachel Taylor, *Lincoln*

*indicates principal